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# PLAN TO MANAGE GROWTH

## Reference Guide to District Planning

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Boston is a city of rich diversity. It hosts the latest in technology, enterprise, and culture while cherishing its historic character. Over the decades Boston's unique heritage, its comfortable scale, and the physical expression of its cultural values have formed a stimulating context for each new generation's daily activities and aspirations.

The urban setting has contributed to Boston's special quality of life and to its economic vitality. However, two decades of sustained growth in its downtown have brought the city to a point where more growth, if not properly managed, could disrupt the traditional scale, order, and character of Boston. Furthermore, recent growth has not significantly improved the economic conditions and quality of life of the city's low and moderate income people.

As the City's planning agency, the Boston Redevelopment Authority, after extensive public input and dialogue, has developed a framework for shaping growth policies for Boston. The central challenge is to harness the forces of change and to balance economic development so that it meets the City's social and economic goals and maximizes public benefits, while not sacrificing Boston's urban character.

### The Public Realm


In the 350 years since its settlement, Boston has evolved a vibrant and colorful urban form that gives this old walking city its vivid sense of place. Boston today is a city with many remarkable historic buildings, a beautiful and extensive park and open space system, and a richness, vitality, and diversity of districts and neighborhoods that distinguish it from other great American cities.

Public spaces, the activities which occur within them, and the environment surrounding them collectively comprise the public realm. The public realm encompasses areas such as parks, tree-lined boulevards, sidewalks, and streets. It also includes interior spaces that are often privately owned, but in their function are truly public, such as the lobbies of buildings and interior gardens that substitute for parks in winter. The concept of public realm cannot be relegated to the park bench or the sidewalk because cities, by their nature and function, are public places, not merely clusters of private property.

The public realm involves any element that contributes to the pedestrian experience — warm sunlight, comfortable breezes, handsome and humanly-scaled buildings, views of

Boston's landmarks, the tolling of church bells, drifts of spring daffodils, summer greenery, and autumn leaves. Much as a living room is the common gathering place for the individual members of a family, the public realm is the common gathering place where community members experience civic life. From a Faneuil Hall podium, Oliver Wendell Holmes, in 1876, described this "unroofed and unwall'd nature" as "the natural birthright of mankind."

Since completion of the last comprehensive plan in 1965 the downtown has undergone tremendous change, including the development of twenty new towers in excess of 400 feet in height. Their total impact has altered the face of Downtown Boston. With the dramatic changes in Boston's urban fabric there has developed a widespread public concern about the impact of large-scale development on the city. The Boston of the 21st century should not be a city where streets are canyons and where historic buildings and parks are buried in shadow. Rededication to sound planning principles which protect and enhance the public realm is fundamental to ensuring future growth which is compatible with Boston's human scale and character.



"Let it not be said of this generation of Bostonians, or its political leadership, that in their time Boston succeeded as an economy but failed as a community. That we excelled in the development of buildings but failed to develop hope and opportunities for our neighbors. That we won the search for new investment but lost sight of our unique heritage."

MAYOR RAYMOND L. FLYNN

Delivered at Hancock Hall

May 11, 1987

The planning for Boston's public realm must balance many complex factors including history, tradition, rules of fairness, market forces, property ownership characteristics, present benefits, and future expectations, to name a few. The overriding goal in this balancing process is to protect the public interest while encouraging private enterprise and creative expression. The very definition of public realm expresses the belief that the public has an historic, necessary, and abiding interest in the way the city develops and changes. The urban design guidelines set forth in this report are designed to articulate the kind of public realm Bostonians expect now and in years to come.



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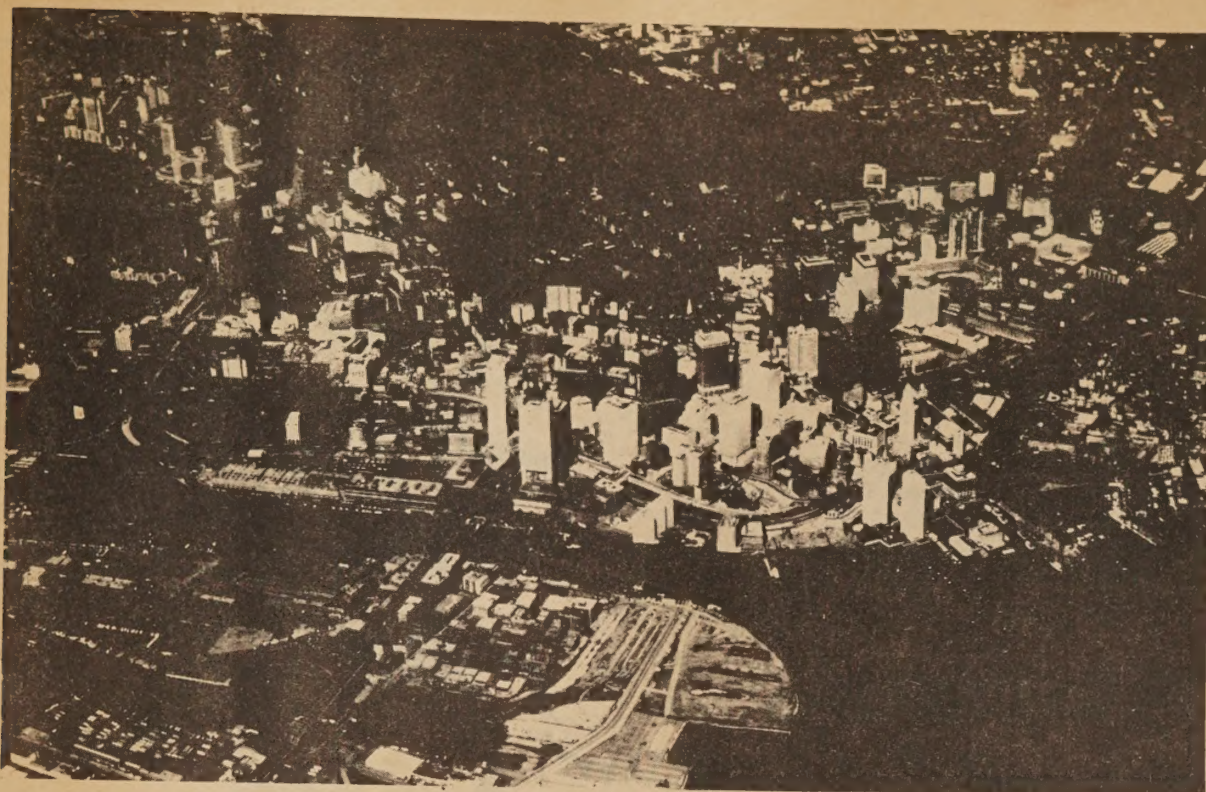
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Exemplary New  
Boston Designs



# 1



Boston has a special character which expresses the city's vitality and its sense of tradition. With its historic buildings, winding streets, expanses of greenery, brief and panoramic views of the harbor, pushcart vendors and sidewalk cafes, it is the urban environment at its best.

From a colonial town founded in 1630, Boston has grown into a multifaceted city of distinctive districts with pleasant streets and public spaces and a characteristic architecture and urban pattern. Boston's containment on a peninsula has led to its compactness and vibrancy, and also to the continual threat of overcrowding at its center being repeatedly countered by expansion into newly filled areas at its edges.

This continuous reshaping of Boston's urban environment, a combination of gradual evolution punctuated by major development projects, is guided by the City through plans and ordinances, civic improvements, and public programs, and is formalized as the field of Urban Design.

Urban Design is concerned with the city's public realm, with how the city looks and how it works. It is involved with how the physical nature of the city contributes to its social and economic health, and to the quality of life of those who use it.

In Boston, urban designers are especially concerned about the environmental quality of areas which are being overbuilt and areas in need of development and revitalization. Equally important is the need to preserve and enhance Boston's special character. Urban designers are also interested in the successful functioning of the city on a detailed level—how people move about and use the city and how land and the stock of space are allocated to ensure a balance of uses and a diversified and vital economy.

## The Vision for the City

People who are concerned about planning for Boston's future repeatedly call for a clear "vision." A vision provides a community with a collective image of what their city should be. It provides a sense of purpose and an overall goal upon which individual decisions can be based.

There is general consensus about the problems which need to be overcome in Boston: a shortage of well-paying jobs for Boston residents, inadequate space for businesses and housing, traffic congestion and unpleasant commuting, a sometimes inhospitable environment with some improperly maintained and unsafe public spaces, dead building walls, and buildings of overwhelming size. At the same time most people would agree on the things they like about Boston: its relatively healthy economy and diversified opportunities; its historic character, small scale, compactness, and walkability; its varied districts, pleasant parks, lively shopping streets, and innumerable leisure time activities.

Sometimes a city fails to articulate or appreciate its assets and can destroy some of them in the very process of solving certain problems. A city needs a vision which ensures protection and enhancement of its assets while coping with growth and change. Such a vision is articulated in the form of a city plan and a set of

policies with which to guide growth and change.

The new vision for Boston suggests a new attitude towards downtown development. It is a commitment to an image of Boston as an urban environment that is pedestrian in scale, public in character, and a celebration of the urban patterns, historic character, ethnicity, and culture which is unique to Boston.

A compilation of urban design terms, concepts, and issues is provided in this section to encourage public participation in successfully articulating and implementing a unified vision for Boston.

**urban design**—the art and science of shaping the city and the public realm; the aspect of city planning which deals with the physical form of the city's systems and districts; the aspect of architecture which deals with a building's context; the aspect of landscape architecture which deals with the public space network.

**cityscape**—the landscape of the city; the total arrangement of natural features and man-made structures, among them buildings, bridges, streets, parks, signs, and sidewalk furnishings.

**sense of place**—the feeling created in an area that it is a unique location in the world; the characteristics which create that feeling. A major aspect of urban design deals with *place making*—optimizing the sense of place.

**context**—a building's setting, the area around it.

Much modern architecture has been criticized as being conceived only in terms of the building itself and for ignoring or conflicting with its surroundings. The disregard for setting originated with the ideals of the "International Style" to create a classless and universal architecture, thereby unifying mankind. *Contextualism* recognizes that it is important for each city to maintain its own identity. It acknowledges that a building is an integral part of the city environment. Making a new building fit in with its context involves being especially sensitive to the character of nearby buildings, the views from nearby streets and parks, the activity and microclimate of adjacent public spaces, and the walking patterns of pedestrians in the area.

**the image of the city**—a concept formalized by the late Kevin Lynch in a book of that title; the mental picture of the city held by its citizens, it enables the parts (including *paths, landmarks, edges, nodes, and districts*) to be recognized and perceived as a coherent pattern. It creates the city's *legibility* upon which are based *way-finding*, symbolism, and the collective memory. The *vision for the city* is the common public image for the city's future.



# 2



**200 Years Ago—**  
As an early New England settlement, Boston focused on State Street, Long Wharf, and the Town Cove where commerce of all kinds, government, and community activity intermingled. This heart of Boston, the Common, and the major structure of city streets were established in these early years.



**100 years ago—**  
As the Shawmut peninsula expanded through filling operations and the city became a major New World center of trade, business became specialized. Districts for drygoods, produce, leather, furniture, finance, insurance and other uses developed, creating much of the urban pattern and architectural heritage of the city of today.



**Present—**  
During the middle of the twentieth century Boston's significance as a leading importer and producer of goods was greatly reduced, but Boston has since established itself as a major service center based on its supremacy in the fields of research and investments. Medical, educational, and office activity dominate the economy and the cityscape. Shopping and tourism also play major roles in Boston's vitality. These are the forces which are shaping Boston today.



Intown Neighborhoods



**Central Business District**  
As the center of trade, State Street and its gradual expansion into the Financial District has always housed Boston's major office and exchange buildings. Washington Street, as the original route off the peninsula, became the focus of retailing. After the great fire of 1872, a major section of the area was rebuilt with Victorian "Commercial Palaces." In the 1960s the development of giant office towers formed the core of Boston's service-based economy.



**Historic Waterfront**  
Some of the oldest remnants of Boston have survived within the waterfront area. The Blackstone Block, with its colonial-era lanes, once overlooked the Town Cove upon which Quincy Market was built in the 1820s. The Broad Street Associates filled the area to the south for brick and granite warehouses. The wharves which extended outward were clipped by Atlantic Avenue and later the Expressway. After the decline of shipping, the area stood still awaiting the recent revitalization which has played upon the harborside atmosphere and historic charm.



**Commercial Back Bay**  
The Back Bay between Boylston Street and the South End was for many years vast railyards and the home of a sizable black population. When the rail lines were diverted to the South Station in 1900, the area gradually became re-developed into a new office center as an outgrowth of crowding in the Financial District. Beginning with the Park Square Building in the 1920s development spread into the area creating a new district with insurance company headquarters and fashion retailing as its primary uses.



# 3



The notion of districts and neighborhoods helps us to organize and understand the city. Similar primary uses tend to cluster for reinforcement. The City formalizes and controls this clustering through zoning. Thus, Downtown Boston has the Financial District, Government Center, Chinatown, and the Theater District each playing its particular role as part of the city.

Any of the large and small areas or neighborhoods for which there are names can be planned as a district. Residential areas like the North End and Beacon Hill and smaller sections of the city like the Custom House District, Boylston Street, and Dewey Square each have their particular development and urban design issues to be addressed.

*primary uses*—major activities which have a significant influence on a district such as City Hall, department stores, bank and insurance company headquarters, and the Aquarium. These uses are also called *anchors* or *magnets* because they attract large numbers of people directly to them.

*secondary uses*—activities which are located near primary uses to take advantage of their drawing power or to provide support services—a laundry in Bay Village, an accountant's office or drugstore in the Financial District, a balloon and hotdog vendor along the waterfront. These add depth and vitality to the city as well as a diversity of job and business opportunities.

By clustering, groups of smaller uses such as camera and gold shops on Bromfield Street, art galleries on Newbury Street, and vendor's carts in Quincy Market become magnets in themselves.

As demand for additional building space continues for office, institutional, and residential uses, basic issues are raised concerning changes to district density and character and the extent to which certain uses should dominate in particular districts. Affordable housing, child care services, Class B office space, incubator space for starting businesses, specialized space for printers, artists' studios, lunch places, and other smaller operations are necessary parts of a vital city. Sometimes these uses have difficulty competing for space.

As a means of taking development pressure off existing districts, former railyards offer the opportunity to create new districts at North Station and in the Fort Point Channel Area.



North End

As part of the original Shawmut Peninsula, the North End is Boston's oldest neighborhood. Fanning towards the wharves from the commercial spine of Hanover Street, its maze of streets was lined by sea merchants' homes, then the tenements of successive waves of Irish, Jewish, and Italian immigrants. Today its unique ambience provides Boston with a tightly knit neighborhood visited by many for its Italian flavor and pre-Revolutionary War era landmarks.



Beacon Hill

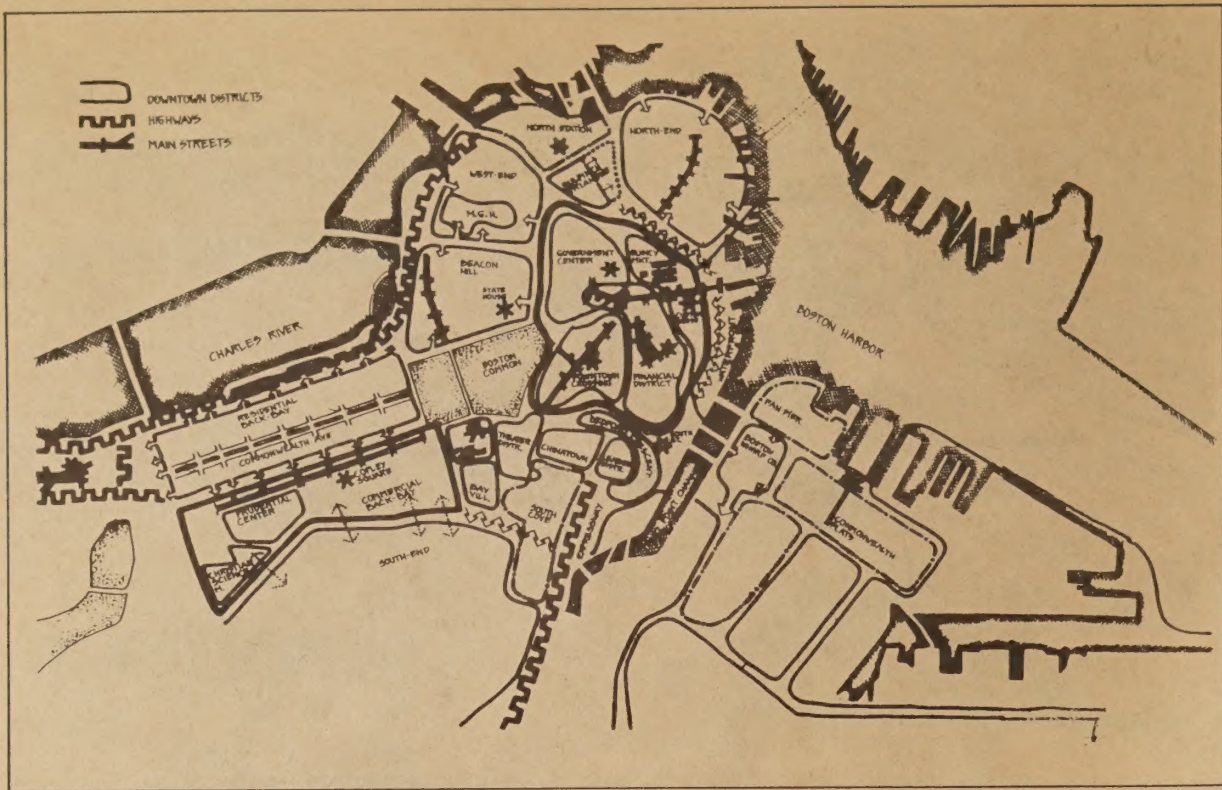
Beacon Hill was laid out as a planned residential neighborhood in anticipation of the prominence to be afforded by the siting there of the State House in 1798. The original triple peak was shaved away to provide fill along the river and form the main thoroughfare, Charles Street. Today, Beacon Hill is renowned for the charm of its hillside streets and brick townhouses.



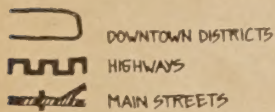
Back Bay

The Back Bay was originally a tidal bay first spanned with a long mill dam which became Beacon Street. In 1857 the Commonwealth began filling operations, gradually creating a grid of blocks containing individual building lots for rowhouses and space for churches and cultural buildings. The park-centered Commonwealth Avenue and Newbury Street shopping provide linear features for this elegant intown neighborhood.

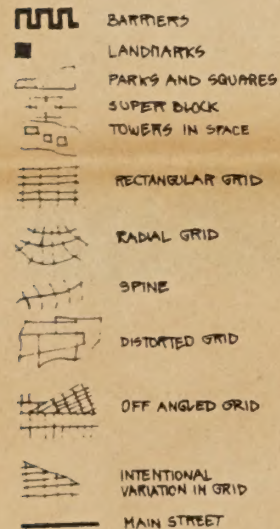




### District Structure

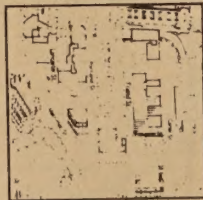


### Street Patterns



**Government Center**

This part of Boston was once an area of irregular streets and squares. In the earliest years, elegant residences were sited on the upper slopes overlooking the harbor and the commercial blocks and churches below. In the course of time the area declined. In 1961, the 60-acre area was targeted for urban renewal and cleared. The new pattern of free-standing government buildings and plazas typifies the grand master plan of the era.



**Bulfinch Triangle/North Station Area**

As a precedent to the Back Bay, the Mill Cove with its dam at Causeway Street was filled in the early 1800s based upon a street plan by Charles Bulfinch. Here the regional center of the furniture trade was housed in the Victorian brick factories and warehouses which remain as a cohesive district. North Station was built with the Boston Garden in the late 1920s. Major redevelopment projects are proposed for an improved arena and for the vast area of former railyards extending to the Charles River.



**West End**

The West End was once a tightly knit brick tenement neighborhood like the North End, anchored by Massachusetts General Hospital built in 1819. In the 1950s, the residential area was designated as "blighted" and cleared under urban fabric of individual towers surrounded by open space and parking facilities.





### District Character

Districts are memorable places which have a quality of accommodating change while remaining essentially the same. Each district has an identifying character which derives from its ever-evolving urban form and from cultural contributions made by the people who live and have businesses there.

*district structure*—the particular layout of its major features or landmarks such as key open spaces, main streets, and monumental buildings. There is usually an identifiable *center*, perhaps a major square, intersection, or portion of the main street. Often the edges of a district tend to merge and are difficult to define except where *gateways* have been consciously created or a barrier is formed by a highway or water body.

*urban fabric*—the cohesive pattern created by the district's particular composition of streets, city blocks, and buildings. The scale, materials, and colors of buildings and the way in which buildings meet the street and form public spaces contribute to the urban fabric.

The district structure and urban fabric give each district its special physical identity and enable people to find their way within it.

### District Design Issues

The condition and potentials of each district's structure and urban fabric are the basis for many of the urban design issues facing Downtown Boston. Small changes can dramatically disrupt the texture of the many finely patterned districts whose structure and urban fabric derive from the 18th and 19th centuries. Where sections of the city have eroded in places, new infill construction can enhance the district by contributing to its structure and urban fabric. In areas of major new development, new organizing features and street and block patterns can create Boston-like districts.

The often-confused areas at district edges present some major urban design challenges. Containing the Financial District so as not to

impinge upon Chinatown, the Ladder Blocks along the Common, the Broad Street area, and the Custom House District requires special treatment and controls along these edges.

Where a district boundary is clearly defined by a major street, as in the Leather District and the Bulfinch Triangle, the area across the street can be planned to both complement and connect with it.

Where two areas meet along a major street, edges can serve to join them. These *seams*, such as the junction of Beacon Hill and the West End at Cambridge Street and the overlap of the insurance-oriented and neighborhood halves of the Back Bay at Boylston Street, require careful design attention.



#### Fort Point Channel Area

In the mid 1800s, the Boston Wharf Company began filling operations of the tidal flats across the Fort Point Channel from the downtown. Eventually this would add vast acreage for piers, warehouses, and extensive railyards. Now abandoned, the railyards offer vacant land to accommodate major growth in a new district. The brick warehouse blocks, the elegant Commonwealth Pier headhouse, the Summer Street viaduct and bridges, and the fan pier all suggest a basis for the form of new development.



#### Districts along the Southern Rim

The southern rim of the downtown core is a composite of small districts providing space for diverse special uses. Chinatown historically provided labor for the adjacent Garment and Leather Districts. To the west, New England Medical Center, the Cultural District, the Bay Village neighborhood, and Park Square comprise the other relatively low scale districts of the southern rim.



#### The South End

The "Neck" originally connected the Shawmut Peninsula to the mainland at Roxbury via Washington Street. By the early 1800s, the area began to be laid out for residential growth. As the adjacent tidal flats of the Back Bay and South Cove were filled, the orderly blocks were expanded to become the South End. Today, the South End is a large neighborhood of high-stopped brick and brownstone townhouses, housing projects, and occasional park-centered squares.



# 4

### Urban Framework

- ➔ ENTRY POINTS
- CONNECTORS
- NODES



The array of land uses and densities across the city becomes organized into districts. As well, a system of lines and points laid over this urban topography also serves to organize the city by providing a framework. This is the system of access, focal points, and major streets.

*topography* — (as in Walter Muir Whitehill's *Boston, a Topographical History*) the surface features of a region; the natural and man-made three-dimensional form of the city where mounds of buildings create hills, parks and squares create valleys, and streets and greenways create rivers.

### Entries

The points of access into Boston are important elements of how the city functions and how it is visualized. A bridge or entry boulevard may be the first point of a trip into town. Some of the most memorable impressions of Boston are made as people enter the city.

As a result of its being located on a peninsula, Boston's entry points are restricted on three sides and become major factors in considering the location of development which requires quantities of car and truck access. Therefore the North Station, South

Station, and Fort Point Channel areas, with key transportation improvements, lend themselves to accommodating major growth.

### Nodes

Nodes are the key focal points in the city. Their multiple purposes include serving as activity centers, transit terminals, intersections, and reference points. They are often formalized as *squares* at the center of a district where landmark buildings are located, such as at Copley and Post Office Squares. The corner of the Common at the Park Street MBTA Station, Downtown Crossing, and Faneuil Hall Marketplace also serve as important nodes in the downtown.

In Boston, nodes present urban design and development opportunities. Attention to the design of the buildings which contain them, to transportation improvements, and to the addition of sitting areas and central landscape features such as obelisks and fountains can enhance the quality of nodes as part of the cityscape. Dewey Square, Haymarket Square, the heart of the Cultural District, the intersection of Massachusetts Avenue with Boylston Street,

and the Symphony Hall area are among the candidates for such special treatment. New nodes have been suggested to help organize the West End and the new districts in the North Station and Fort Point Channel Areas.

### Connectors

Connectors are the major paths of movement within the city. Streets are the primary connectors but major pedestrian ways across parks and plazas are also part of the system. (Subway lines do not affect the overall city form except where the stations surface at nodes.)

Major connectors are appropriately treated as boulevards with wide sidewalks enlivened by shops and cafes, lines of stately trees, and elegant building facades delineating them. Many of Boston's major streets—such as Huntington Avenue, Cambridge Street, and Congress Street in Government Center—have the feeling of automobile-dominated exposure. Urban design can improve the pedestrian environment of such connectors and increase their importance in the cityscape.

### Public Spaces of City-wide Significance



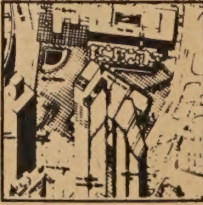
### Boston Common and the Public Garden

Within four years of its founding, Boston purchased the five-sided Common. It has since served as Boston's central public space with its uses evolving from pasturage and militia training field to the site of outdoor events, daily relaxation, and promenades amidst its greenery. It also contains one of the downtown's colonial era burying grounds. In 1824 the town purchased the adjacent land at the Back Bay's edge to create the Public Garden.



### Esplanade and Harborpark

The 1910 damming to create the Charles River Basin transformed unsightly and unhealthy tidal flats into an urban amenity. Along the Boston edge, a narrow walkway was constructed to be greatly expanded in 1931 into a spacious linear park as a gift from Mrs. James J. Storrow. The 1984 Harborpark Plan also designates much of the Boston harborfront for continuous public access and activity, linking the public waterfront area around Long Wharf to the Esplanade and the neighborhoods along the harbor's edge.

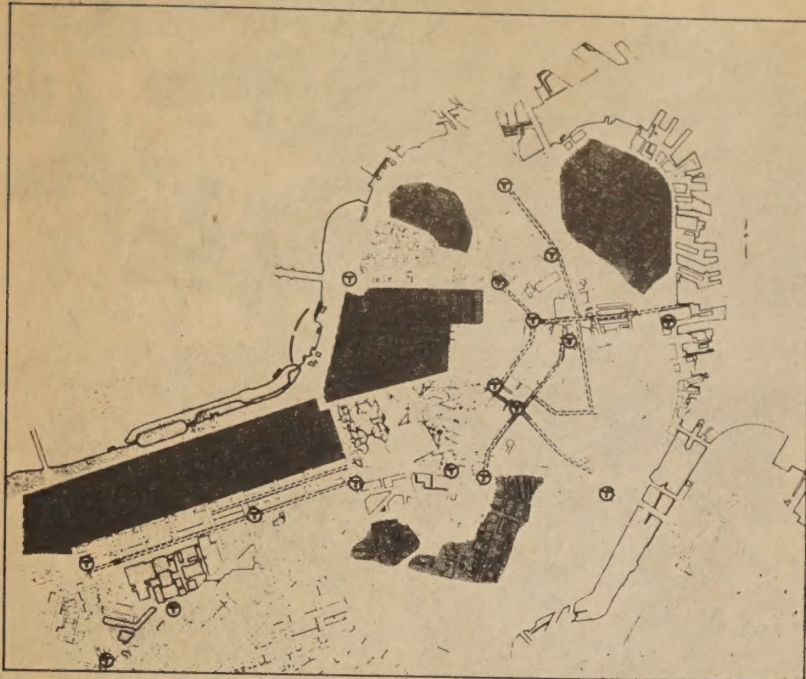


### City Hall Plaza

City Hall Plaza with its broad brick expanse and stately modern City Hall was created in the 1960's as the focus of the new Government Center. From here the Walk-to-the-Sea leads through the lively activity of Faneuil Hall Marketplace to the Waterfront Park. At Faneuil Hall it intersects with the Freedom Trail as it winds through the downtown, connecting historic sites from Beacon Hill to the North End.

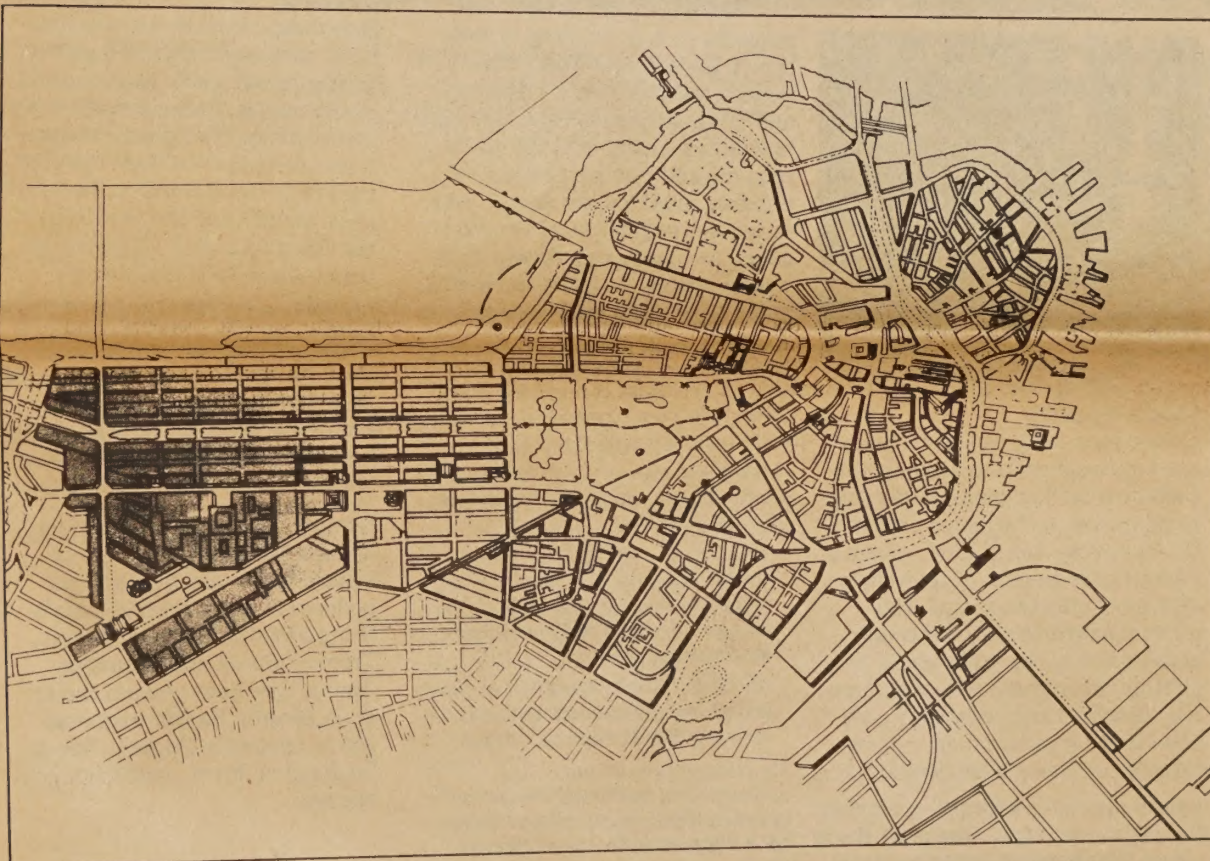


# 5



**Pedestrian Areas**

- Neighborhoods
- Pedestrian Precincts
- Major Pedestrian Streets
- ⊕ MBTA Subway Stations
- - - Proposed Pedestrian Waterside Links
- Major Points of Pedestrian/Auto Conflict



Downtown Boston's public space network is centered upon the Boston Common and Public Garden and is rimmed by the Charles River Esplanade and Harborpark. This strong center and perimeter are complemented by a finely etched open space pattern created by short blocks and bulges in the street line which offer up pockets of sunlight, benches, and greenery as relief within the dense city. Boston is a walking city. The convenience and pleasantness of its pedestrian system are of critical importance. The network of side-walks, alleys, and passageways are a valuable resource heavily utilized by pedestrians.

**Public Space Network**



**Downtown Crossing**

In colonial times, Washington Street was the major thoroughfare leading from the Old State House off the peninsula and thus it became Boston's main commercial street. In 1978, "Downtown Crossing" was created giving identity and cohesion to the shopping area by closing to traffic several blocks near the "100% Corner." Vendors and musicians enliven the brick-paved pedestrianway and the several sitting areas at its street corners.



**Three Urban Squares**

Copley, Park, and Post Office Squares each grew out of space leftover at the angled intersection of several streets. As part of the Back Bay's role as a new cultural center, Trinity Church was built in the 1870's fronting on the area where Huntington Avenue meets Boylston Street. It was followed by the library across Copley Square, completed in 1895.



**Park Square**

Park Square began as the node in front of the Boston and Providence Railroad Station which was later replaced by the Park Square Building. Post Office Square emerged after the Great Fire of 1872 as streets were extended and widened and a new post office was built at this central intersection in the Financial District. All three squares are scheduled for major pedestrian improvements.



# 6

## The Public Realm

The public realm is the total aspect of the urban environment which is visible and accessible to the public, including both spaces and the building walls which frame them. The term "public realm" emphasizes the wholeness of the city and the rights and responsibilities associated with changing the city.

**public space and open space**—overlapping terms, public space usually refers to any outdoor or indoor space accessible to the public, including sidewalks if not streets as well; open space is usually considered any ground level space open to the air, usually not including streets and sidewalks and sometimes including unused leftover spaces as well as parks. These terms sometimes are meant to include the quality of the facades which shape the spaces and activity or events within them, both which are a part of their character.



## Open Spaces

Boston has a wide range of actively used open spaces from major green parks and bricked plazas to burying grounds and pocket parks tucked into the urban fabric. There is also a considerable amount of open space that is not effectively used. This offers opportunities to add beauty, activity, and sitting areas within the existing urban pattern. A small, carefully designed and intensively used open space is often a more successful amenity than a large exposed area.

**urban square**—a formal, contained focal space or "node" (see p. 9). Being places where major routes converge, they are points of orientation and decision when moving through the city. Transit stations and significant community activities tend to be located there. The sense of contained space created by surrounding structures augments a square's importance and strength within the urban fabric.

At urban squares such as Dewey Square and Charles Newcomb Square at Boylston Street and Massachusetts Avenue, new construction can help to contain and enliven the space. New buildings can be designed to relate across the space to other buildings.

In places such as the head of State Street, the enlarged Post Office Square, and the corner of Beacon and Tremont Streets bank and office buildings set away from the street have created inactive plazas. Low building additions and greenhouse structures with pocketparks can be added to enliven and contain these spaces so as to function as squares.

**city streets**—vehicular and pedestrian ways, these serve as "connectors" (see p. 9). The street environment is molded by building forms and articulated by street furnishings. Three zones of the street space can be identified and each deserve design consideration:

**sidewalk zone**—the storefront and sidewalk area immediately perceived by the passerby;

**street zone**—the space of the street contained by building facades and defined by the cornice line, forming view corridors and the backdrop for the urban scene;

**sky zone**—the area above the cornice line where architectural elements are seen at a distance against the sky.

**streetscape furnishings**—the accessories of public spaces such as benches, lights, signs, trees, planters, trash containers, fences, and kiosks. They can add comfort, character, and human scale to the public realm. They must be placed so as not to clutter the space and impede the pedestrian flow.

Streetscape features such as fountains, monuments, statues, and sculpture can create gateways and pivot points in the pedestrian movement system. The Chinatown gateways, the statues of Washington in the Public Garden and of Adams at Dock Square, and the Angell Memorial Fountain in Post Office Square define special points in the city.

Lighting can create special effects to emphasize space and landmarks. It plays an important role in creating the scale and atmosphere at Faneuil Hall Marketplace during both the day and evening. Lighting is used at Copley Square to accentuate its architectural masterpieces at night.

Rows of trees and lamp posts can demark the line of the street or square. Major tree-planting and pedestrian-scale street lighting is being added throughout Boston. Tremont Street and Columbus Avenue have been planted and lit as boulevards. Similar treatment will be applied to Boylston Street, Washington Street, and Huntington Avenue.





### Covered Public Spaces

*arcade*—a covered walk composed of a line of arches; more recently, any covered walkway along or through a building. Center Plaza and the Christian Science Center have exterior arcades. The Park Square Building and the Little Building have interior shop-lined arcades running through the ground floors.

*colonnade*—a walkway or long space defined by columns. The State House has a colonnade of Corinthian columns atop an arcade of brick arches to form a two level portico.

*portico*—an open porch with a column-supported roof. The entrances to Quincy Market and many Beacon Hill houses have porticos in the Greek Revival style. The New Old South Church and Trinity Church on Copley Square have Gothic style porticos.

### Interior Public Spaces

*lobby*—a formalized landing or gathering area beyond the building entrance where the public and private functions of the building meet. Some of Boston's hotel lobbies provide elegant semi-public waiting and meeting places.

*courtyard*—an open-air garden within a building. The Boston Public Library and the Children's Hospital have exceptional courtyard gardens.

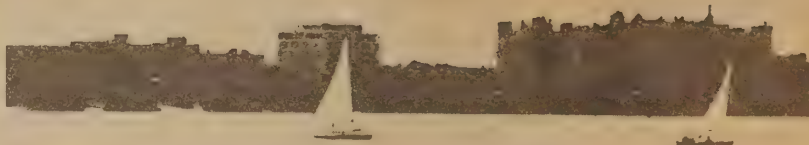
*atrium*—a main hall with an opening in the central portion of the roof to let in light, traditionally with a basin and fountain to catch rain water; more recently, a glass-roofed courtyard—a most outstanding one being at the Gardner Museum. The State Transportation Building provides a new public atrium as part of the pedestrian network through the block.

*gallery*—a long, narrow room or porch for special activities especially the display of art. "Galleria" is a term used for a retail gallery. Quincy Market can be considered a galleria. The new 75 State Street building will include a spectacular six-story glasscovered galleria.

*greenhouse structure*—a glass and frame structure often attached to a larger building wall, it may serve as an interior public park, indoor cafe, lobby, or gallery. These have been used at Faneuil Hall Marketplace and along Newbury Street to add accessory structures for light-filled covered space containing shops and restaurants.







## VIEWS

Views are the specially noticeable and memorable images in the environment—the wide range of visual impressions which come to mind when one thinks of a place either in order to identify its character or in order to find one's way within it.

When people think of the word "view," the sight of an historical building or an expansive scene usually with water, fields, mountains, or a skyline comes to mind. In an urban setting like Boston, views such as those of the State House Dome, the Bunker Hill Monument, and church steeples or views across the river, harbor, or Common are associated with the term.

Landmark views are those in which the focal point such as a dome, a church steeple, or a high-rise tower is of primary importance. The landmark serves as a *constant*—both as a reference point visible from many places and directions, often over roofs and treetops, and as a stable element of continuity which seems to have always been there as the city around it changes. The Custom House Tower is a special landmark spotted throughout the core of the downtown. The 75 State Street project will replace an existing building with a new one setback so as to reestablish the view to the Custom House Tower from the head of State Street.

Another type of readily recognized view—those across open space or water—are highly valued by developers and building occupants. Issues of public access to the view and of the stepping of buildings back to share the view are raised in such cases. This issue plays an important role in shaping plans for development overlooking the Charles River at North Station and overlooking the harbor in the Fort Point Channel Area.



*view corridor*—the line of sight enclosed by the street wall. It may end in a landmark, a glimpse of a park, or a patch of sky which signals a plaza, square, or the waterfront. A classic view corridor occurs down Tremont Street across City Hall Plaza to the steeple of the Old North Church in the North End.

*panorama*—a broad, sweeping, and unobstructed view of an extensive area. Panoramas are provided along the harbor and from observatories atop tall buildings. They also occur at the top of the City Hall Plaza stairs overlooking Faneuil Hall Marketplace and the State House stairs overlooking the Boston Common.

While the landmark and open space views are the rarer, more valued views, every special street scene which contributes to the sense of place can be considered as a view.

*vista*—an arranged or designed, outwardly-axial view such as down an avenue, passageway, or formal garden. It may be consciously framed by building walls, columns, or rows of trees. Tree-lined paths in the Boston Common create vistas to the State House and Park Street Church. Vistas are very rare in Boston, although new construction and street improvements can be encouraged to create them.





## Design that Inhibits Crime in Public Spaces

The concept that designers can avoid inadvertently providing places which favor criminal activity was raised by Oscar Newman in his book *Defensible Space—Crime Prevention through Urban Design*. In his studies of housing projects, he identified ways to place the public spaces—hallways, lobbies, grounds, and surrounding streets—back under the control of the residents.

Two defensible space design concepts can be applied to promote safety and maintenance in all public spaces:

### Sense of Surveillance

Sidewalk activity and the feeling that someone could be watching discourage crime and vandalism. Discernable windows overlooking the streets and parks add the sense of the presence of people and "eyes on the street." Where shop activity is visible through storefront windows, Washington Street feels safer than along stretches of blank walls. Even when the streets are empty at night they are safer in the North End than in the Financial District because there is a feeling that people are nearby. Visibility in public spaces is provided through adequate lighting, the lack of hidden spots, and having park space visible from the sidewalk or activity areas. Improvements to Copley Square will raise the plaza to sidewalk level, eliminate earth mounds, and increase lighting to improve safety by making the interior space more visible from the street.

### Sense of Territory

People will tend to use, be concerned about, and take care of a public space if there is a sense of its belonging to them as a community. As well, outsiders will tend to respect the territoriality of a space which appears to belong, not to the public at large, but to the building occupants or area residents. Space which seems to be a leftover or a "no-man's-land" can become illkempt and dangerous. By defining space with decorative fences or other edging and gateways, it can become clear who has the right to use the space and the responsibility to look after it. This has been done in neighborhood parks such as Chinatown Gateway Park, Christopher Columbus Park in the North End, Louisburg Square on Beacon Hill, the Clarendon Street playground in the Back Bay, and Blackstone and Franklin Squares in the South End.



### Microclimate

The atmospheric conditions of a small area of the city are known as "microclimate." The shape of buildings can affect the air flow and light levels in city streets and open spaces. Microclimate standards seek to ensure a safe, comfortable, and enjoyable environment in the city.

*winds*—air movements which can affect the enjoyment and safety of public spaces. Tall buildings can deflect high level winds downward to street level, sometimes creating gusts so strong as to knock people over. Wind tunnel tests are required of all large building proposals in Boston.

*air flow*—the movement of air which blows away concentrations of air pollution and brings cooling seabreezes in the summertime. Continuous walls and canyons created by tall buildings can adversely affect air flow in an area.

*sunlight and daylight*—of concern in protecting the public realm from excessive building shadows. Sunlight refers to the direct rays of the sun which warm and enliven public spaces. Daylight refers to ambient light which brightens public spaces; the indirect light which comes from the sky and is deflected from building surfaces.

*night lighting*—artificial illumination of streets, sidewalks, and facades for safety and visibility. It can be used in creative ways to enliven and decorate the city at night.





**human scale**—having measurements and proportions which relate to human size; the quality of a building being broken down into parts that are comprehensible and measurable by the human eye.

The term has become widely used in reaction to massive projects which seem to overwhelm people. Until recently the size of a building and its parts was largely restricted to modules a workman could handle. Today, modern building materials and technologies have enabled towers and “megastructures” of immense proportions. They have been criticized for their lack of human scale. Newer buildings are now being designed to have human scale; not as huge boxes, but with multiple parts and with detailing which subdivides and adds interest to the surface.

**site planning**—the layout of project elements—such as buildings, open spaces, entrances, passageways, and parking facilities—on the parcel. Site planning involves locating uses, planning circulation patterns, and designing the way in which the buildings help to shape open spaces on and off the site. It also takes into account how the project will relate to its surroundings and how it will influence special views within the area.



**massing**—the overall height, shape and bulk of the building. The City has the right to control massing in regards to its affect on winds and sunlight in the street, building density, the use of public services, and its affect on the public realm.

**street wall**—the continuous edge of an urban street created by commercial blocks and rowhouses. Retaining the continuity of the street wall by setting the majority of each building's front to the common street wall line helps to unify the cityscape. The term “building wall” is more often used when discussing the surface of the building itself, while “street wall” is used to refer to the more public edge which meets the sidewalk.

**cornice line**—the top of the street wall. When the cornice line height of each building is kept within a consistent range—around 40–90' on small streets and up to 155' on larger streets—it will contribute to the human scale and unity of the street environment. The traditional cornice line heights of Boston's flat-roofed buildings derive from the ideals of district density and appropriate proportion between building height and street width which were expressed in the 1924 Zoning Regulation (in effect in Boston until 1964).

**stepbacks or variable setbacks**—parts of a building which rise above the cornice line but are stepped backward to preserve the scale of the street and views to landmarks and of the sky. As compared with tall sheer towers, buildings with stepbacks allow more sunlight and daylight at street level. They may deflect winds brought downward by their towers.

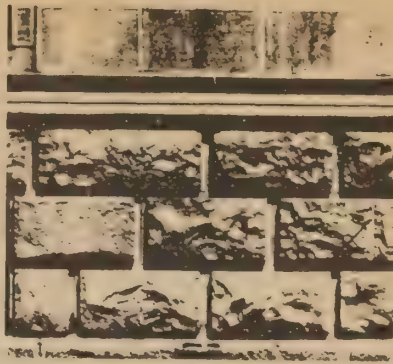
**skyline treatment**—the way in which the top of a building meets the sky. The modern box-like office and apartment towers paid little attention to this aspect of the cityscape. Older and some more recent buildings provide a deliberately finished appearance against the sky.

**cornice**—the projecting, often ornamental molding which finishes the top of a flat-roofed building.

**roof cap**—a building element which caps the top of a tall building.

**clerestory**—a glass structure rising above the roof to allow light and ventilation into the center of the building.





### Facade Materials

The look of a building—its overall composition, its color, and its detailing—derives from the choice of facade material and how the architect, influenced by construction method and current styles, treats those materials in the building's design.

#### Brick

Originally brick was used in a loadbearing capacity forming massive solid walls. Today, brick is generally used as a surface veneer over concrete block or steel construction. Red brick predominates in many old residential and warehouse districts. Yellow and beige brick and terra cotta tile facings can be found in the Financial District and Commercial Back Bay.

#### Stone

Granite and limestone were most common in the "Commercial Palaces"—office and retailing buildings of the late 19th and early 20th centuries. Their light greys and browns give a color theme to the Financial District and Commercial Back Bay. Stone surfaces can vary in texture from polished to *rusted*—roughly finished stonework with deep chamfers or beveling between the blocks.

#### Panels

With the advent of structural steel, the building walls were no longer load bearing and became merely a protective skin. The earliest "cast-iron" panels were highly detailed. Modern panels in a wide range of colors and materials including metal, stone veneer, and reflective glass have brought the "International Style" of architecture to Boston.

#### Concrete

Concrete is sand and gravel bonded with cement into a man-made stone. It can be formed as panels or be used structurally as reinforced or precast concrete. With its light color and ability to form inset windows and modulated facades, concrete buildings can be made to fit in successfully in many of the downtown districts.



building modules—the sculptural parts which break up a building's mass and which can distinguish different functions. The building surface can project or be indented to subdivide the mass, to highlight the entryway, or to recognize an important corner.

*pavilion*—a clearly formed block of rooms.

*bay*—a large unit of wall surface which is slightly indented or which is delineated by vertical and horizontal detailing; it often reflects the underlying building structure.

*bay window*—a projecting bay providing a light-filled nook to a room. They are a traditional massing pattern in Boston's rowhouses.

*bow front*—a curved outward swelling from the street wall often seen in residential architecture.

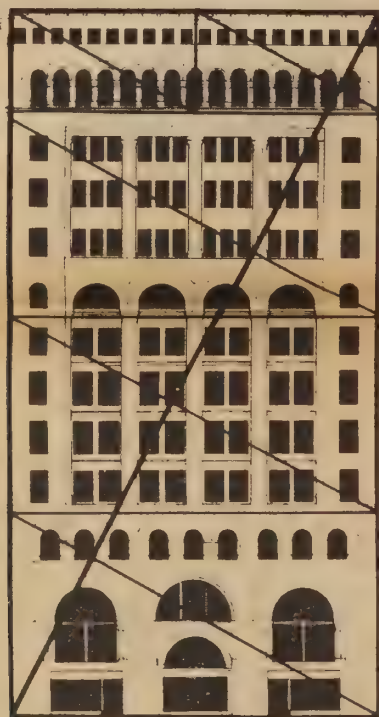


## 8



**facade**—the face of a building; the principal surfaces which front on a street, park, or square. The design of a facade can contribute to human scale and can bring art in the form of architecture to the cityscape. The facade provides information about the building, its use, the people who built it, and its relationship to the public realm.

Over the course of Boston's 350 year history, new buildings with a variety of facade treatments have been added to the cityscape, each contributing to Boston's character theme. Awareness of the traditional aspects of facade design and detailing can enable people to notice and enjoy Boston's historic buildings. After the minimalist design of modern towers, architects are rediscovering the creative aspects of facade detailing and applying them in new and exciting ways.



**classical proportioning system**—the rules of architectural proportion followed by the Greeks and Romans, rediscovered during the 16th through 18th centuries, and applied in more recent "Neoclassical" buildings. It is based on the *golden rectangle* which is considered to have the most pleasing proportions to the eye and to relate to human scale.



**column**—a freestanding cylindrical pillar with a base and *capital*.

**colonette**—a diminutive nonstructural column beside a recessed window and/or doorway.

**pier**—a load bearing member placed at intervals and integral to the wall.

**pilaster**—a pier or non-structural pillar with base and capital which projects slightly from the wall surface.

**quoins**—an articulated cornerstone which visually, if not structurally, anchors the end of the building.

**parapet**—an extension of the facade above the cornice line which creates a low wall or railing along the edge of a flat roof.

**corbel**—outwardly stepping brickwork or masonry for ornamentation or to support a projecting brick or stone cornice.

**storefront**—a retail outlet's permeable ground floor facade whose signs, displays, and glimpses of the activity within add life to the sidewalk environment. A storefront's design can be detailed in consideration of its close range to the passerby, and can be integrated with that of the total facade.

**sitting edge**—a bench built into the facade as a gift of comfort to the public.



**banding**—the horizontal sectioning of a building facade made up of the *base*, *middle* or *shaft*, and *top* or *crown*. Each band is differentiated in design and often articulated by linear moldings or other detailing.

**string course or belt course**—a narrow horizontal band of masonry which may be flush or projecting, flat, molded, or ornamented.





**Fenestration**—the arrangement or pattern of windows.

*solid to void ratio*—the amount of wall surface (solid) compared to the amount of window opening (void); a facade quality which contributes significantly to building character and which in the proper proportions can be used to help make new buildings fit the surrounding area.

*recessed, inset, or punched windows*—three-dimensional openings characteristic of traditional Boston buildings.

*glazing*—the glass itself; the quality, tint, or reflectivity of the glass.

*pediment*—the triangular gable end of the roof on classical architecture; also a triangular or curved crown to a window or doorway.

*bracket*—a decorative support to a pediment or cornice.

*dentil*—tooth-like detailing along a cornice or stringcourse.

*keystone*—the central stone at the apex of an arch which locks the arch stones in place; sometimes purely ornamental.

*lintel*—the beam over a doorway or window.

*Palladian window*—a triple window with the central arched piece larger than the other two; after the designs of Italian architect, Andrea Palladio (1508–1580).



9

Each generation of Bostonians has worked to improve the city. Their craftsmanship, aesthetic values, and ingenuity are reflected in the city's buildings, streets, and parks. The work of these business people, public citizens, architects, and artisans is also part of the public realm—the part of Boston which people enjoy and share in common with one another. This legacy provides Boston with ties to its past, a special identity, and a valuable resource.

Boston in 1986 is a city which combines urban features from 350 years of history, development, and change. The evolution from a tiny settlement to a major metropolis was accompanied by the loss of many distinctive buildings and extensive areas of parkland and open space. The great reordering of the city's built environment has largely been the result of growth and of changes in Boston's economic base from fishing, trade, and manufacturing to service industries. In many cases valuable portions of the city's architectural heritage have been destroyed to make way for new development.

Planning for the public realm includes protecting not only historically significant individual buildings but also structures and buildings which may not be noteworthy standing alone but which, in relation to other neighboring buildings, establish the historic character of an area. The Boston Landmarks Commission has surveyed and evaluated approximately 900 existing buildings in the core of the downtown and in the Back Bay along Boylston Street between Arlington Street and Massachusetts Avenue. Rating buildings into one of six categories, this survey serves as a basis for historic preservation policies.



The preservation and re-use of many buildings has enhanced both Boston's character and its economy. Boston's building stock is a resource—the investment of manpower, energy, materials, and craftsmanship inherited from the past. Throughout Boston's history, buildings have been renovated and reused. In the last ten years significant investment has been made to rehabilitate structures, restoring millions of square feet of space while creating thousands of construction jobs and tens of thousands of permanent jobs. Simply put, preservation is not only a cultural and aesthetic concern; it is a critical element of Boston's economy as well.

The National Register of Historic Places

The National Register of Historic Places is the official list of the Nation's most significant historic districts, sites, buildings, structures, and objects worthy of preservation. Listing in the National Register ensures review of development impacts on historic properties as part of the planning of Federally-assisted projects. As well, owners of National Register properties are eligible for Federal tax benefits and preservation grants.

The Boston Landmarks Commission's Building Evaluation System

The Boston Landmarks Commission embarked upon a comprehensive survey in 1979 for the purpose of identifying and protecting the architectural and historical resources of the city. This systematic survey of properties built before 1960 contains six categories:

I. Highest Significance

Buildings in this group have nationwide significance because they (1) are associated with Boston history, particularly Colonial or Revolutionary War periods; (2) are nationally known examples of the work of noted Boston architects; or (3) are distinctive examples of particular building styles or types which became models for similar buildings, some of which may now be rare throughout the country. All buildings in this category merit designation as Boston Landmarks and individual listing in the National Register of Historic Places.





## II. Major Significance

Buildings in this category have the highest significance to the City of Boston, the Commonwealth and the New England Region. They represent (1) the city's most outstanding examples of their style or building type, distinguished for high architectural quality and high degree of intactness; (2) early or rare examples of the use of a particular style or building technology in Boston; (3) the best examples of the work of major Boston architects, as well as buildings outstanding in their setting, with particular urban design value; or (4) buildings of the highest regional or local historic value. These buildings are eligible for Landmarks designation and individual listing in the National Register.



## III. Significant

Buildings in this group are considered to be significant to the City of Boston because they are (1) fine examples of the work of Boston architects; (2) buildings that make an important contribution to the character of a street or area; (3) buildings with strong historical associations with major Boston industries, organizations, institutions or events; or (4) fine examples of a particular style or building type. Some buildings in this group may meet the criteria for designation as Boston Landmarks and individual listing in the National Register.

## IV. Notable

Buildings in this category are considered important to the character of their particular street, neighborhood or area. They represent (1) integral parts of visually cohesive streetscapes or integral elements within a district; (2) buildings with some individual architectural distinction, because of their materials, craftsmanship or detailing; (3) the best examples in their area of a particular style or building type; or (4) buildings with some local historic interest. These do not merit Landmarks designation but are valuable because each is part of the group of background buildings which collectively form the image of Boston's streetscape. They are often a critical part of the "toute ensemble" where the quality of the whole scene is of more significance than the individual parts.

## V. Minor

These buildings have little architectural or historical interest but may be considered for their minor contribution to their streetscapes. They (1) are compatible with surrounding structures in scale, style, materials or fenestration patterns; or (2) have some architectural interest or integrity. These buildings may be important when grouped with others of higher ratings, but are not considered eligible for designation as Boston Landmarks or for individual listing in the National Register of Historic Places.

## VI. Non-Contributing

Buildings in this group are considered to be visual intrusions, incompatible with the surrounding urban fabric. If these buildings are located within National Register Districts, they are not eligible for tax incentives for rehabilitation and may be exempted from tax penalties for demolition.

## Landmark Districts

In order to protect areas of historical significance, the Boston Landmarks Commission can designate Landmark Districts. A Landmark District is an area containing any physical features or improvements or both which are of historical, social, cultural, architectural or aesthetic significance to the city and the Commonwealth, the New England region or the nation and cause such areas to constitute a distinctive section of the city. A specially created district commission with local representation must approve any exterior changes to property within a Landmark District (among them the South End and St. Botolph Street) or within Historic Districts established through special acts of the State Legislature (Beacon Hill and Back Bay) or through general enabling Legislation, Chapter 40C (Bay Village).





# 10



The Urban Design Policies set the framework for city planning as it relates to density, scale, land use, and the character of the city. They provide guidelines for protecting Boston's history, and the attractiveness, safety, and vitality of its public realm.

On another level the policies provide the Boston Redevelopment Authority with a point of reference in evaluating and analyzing development proposals. Developers should consider these urban design policies as a checklist for formulating their development proposals. The policies will guide the evolution of development proposals during review by public agencies and community groups.

While guarding the public realm, these urban design policies also provide developers and their designers sufficient latitude to respond to the latest trends in market forces, building technology, and style. The policies will help the City and developers, working together, to arrive at designs which preserve and enhance the distinctive character of Boston.

## Objectives

- Direct growth and balance land use to ensure a well-planned city.
- Protect historical resources and ensure that new development is compatible with existing traditional scale and character.
- Design new buildings and public spaces to enhance Boston's system of parks, squares, walkways, and active shopping streets.

## Policies

### Land Use

- Better utilize Boston's limited land resource by directing the location of new development. Discourage intensive and high-rise new construction from historic and over-concentrated districts and encourage new development in underutilized buildings and less developed areas and sites.
- Balance space provided for the stronger institutional and primary office and retail functions with the broad range of less highly marketable but equally important functions such as affordable housing and lower-cost space for new and small-scale specialty businesses.
- Ensure that the particular mix of uses in development projects enhances the surrounding area, adding street level activity and appropriate around-the-clock uses.



## Historical Resources

- Preserve and protect from adverse alteration or surrounding development all properties and groups of buildings which the Boston Landmarks Commission has evaluated as "of Highest Significance" (Category One), and "of Major Significance" (Category Two), and "Significant" (Category Three).
- Encourage preservation of "Notable" (Category Four) properties especially where they contribute to the street scene as part of a group of buildings.
- Carefully analyze the qualities of "Minor" (Category Five) properties when proposals call for their replacement or alteration and consider including their positive attributes (scale, color, setback) in redevelopment.
- Discourage inappropriate penthouse additions and additions designed to fill out the zoning envelope which detract from the historic and architectural integrity of older buildings.
- Projects which construct mid- and high-rise towers on top of historic structures or retain the facade while demolishing a significant portion of the bulk, interior volume, and floors are not considered preservation and are discouraged.
- Through alteration or replacement, transform properties in historic areas which are evaluated as "non-contributing" (Category Six) into becoming compatible with their surroundings.
- Protect National Register of Historic Places Districts and the Boston Landmarks Commission "Significant Districts" and enhance their character through new infill construction. Ensure that new buildings contribute to the quality of historic districts by reflecting the predominant heights, scale, materials, colors, facade treatments, and relationship of buildings to the streets.
- Protect traditional open spaces and view corridors. Protect views of significant (Categories One, Two, and Three) buildings.

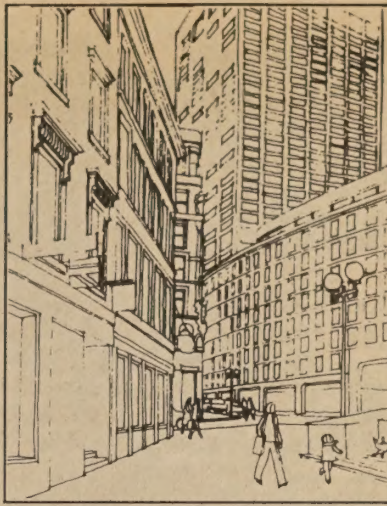
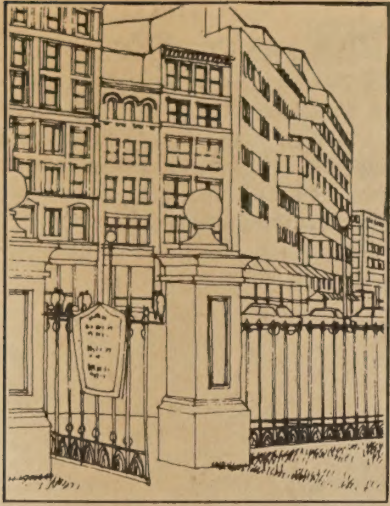
## Building Scale and Character

- Emphasize the sense of human scale in new construction through familiar block and building sizes and shapes, modulated and detailed facades and storefronts, and articulated entryways.
- Ensure that new development preserves and enhances the unique organization and character of its district.
- Ensure that building massing in new development reinforces the scale and character of the street. Ensure that the composition of new building forms considers the existing patterns of the district. New buildings should respond to the height, width, shape, setback, and horizontal and vertical features of surrounding buildings.
- Encourage new development to protect, accentuate, and create special views and vistas which enhance the experience of the city.
- Discourage new development from exceeding the traditional range of building heights in historic areas.
- Locate buildings substantially over 155 feet only on carefully targeted sites consistent with other urban design objectives and with planning for access, density distribution, and district design.
- Ensure that facade treatments of new and renovated buildings enhance, without necessarily imitating, the surrounding architecture. Reinforce the character of existing buildings and districts by use of compatible materials, colors, fenestration patterns, and details. Indent windows to add dimensional richness to facades. Avoid reflective glass for windows and facade panels.

## Containment of the Streets and Squares

- Reinforce the traditional pattern of blocks and street walls. Set the majority of a new building's exterior wall along the sidewalk consistent with adjacent buildings in order to retain the street's continuity.
- Occasionally indent the building wall to provide small sitting areas and building entryways.
- Continue the street wall line across indentations and recreate it in uncontained plazas through landscape treatments, low building additions, and greenhouse structures.
- Ensure that building facades acknowledge the passersby and those who use the building. Give special pedestrian-scaled design treatment to entries and storefronts. Use distinguishable windows to identify floor levels and the presence of people.





## The Street Environment

- Along major pedestrian ways, locate storefronts with displays designed to give the sidewalk a sense of activity and security by being visually permeable and providing interest at close range.
- In new construction, reinforce the street space with a cornice line which is consistent with the traditional range of building heights in the surrounding area.
- Set taller building elements and towers back from the building base so as to reduce their visibility from the street space.
- Relate any building element which may go above the cornice line to its role as part of the skyline. Use such treatments as variable setbacks, orthogonal and sculptured towers, and light colored facade materials. Use of reflective glass is discouraged.
- Design tall building elements in consideration of their impacts on light and wind conditions, views, and visible sky at street level. Building tops should be shaped with attention to their view against the sky with all mechanical and rooftop equipment integrated into the overall form.
- Ensure that new development is fully accessible to the handicapped.

## Through-Block Connections

- Preserve minor streets, lanes, and alleys and improve them as pedestrian ways. Use these features to enhance the convenience and pleasure of walking through the city, as a means of controlling the scale of development, and to maintain district character.
- At appropriate locations, add new through-block connections in the form of pedestrian ways and public corridors to provide alternative protected routes during foul weather.

## Public Space

- In new development, provide additional public space whenever possible and appropriate. Make the design of public open space, interior spaces, and pedestrian ways an integral part of project design and require open space, on or off site, as part of new projects.

- Ensure that new public space is of a type, size, and character appropriate to its location.
- Provide generous quantities and sizes of appropriate plant materials for their beauty and positive environmental effects.
- In major new development, include a management and maintenance program for public spaces. The design of new public spaces and improvement of existing ones should aim to reduce the cost of maintenance and repairs over the long term.
- Ensure that public space is accessible at all reasonable times, well lit, and in direct visual contact with its surroundings. Provide handicapped access. Ensure safety through lighting, activity, visibility, secure footing, and convenience ramps. Discourage crime and vandalism through the shaping of the space.
- Provide fine art in public spaces. Accommodate food service, performing arts, civic activities, and recreational facilities where appropriate.
- Special features such as arcades, building overhangs, pedestrian bridges, promontories, fountains, small skating areas, facade lighting, and environmental art are encouraged as appropriate. Consideration must be given to safety, maintenance, and consistency with local character.

## Interior Public Spaces

- Encourage building porticos, lobbies, atriums, and other covered or interior semi-public spaces. Provide protected meeting and sitting areas adjacent to or clearly accessible from sidewalks and open spaces.
- Encourage public or semi-public spaces within and atop of buildings for use in association with leisure-time or cultural activities and where special upper level views can be provided.
- In new development and the redesign of existing interior space and portions of underutilized plazas, develop a system of enclosed public spaces for inclement weather which serve the same function as outdoor parks do in fair weather. Ensure that they remain open to the public, are well maintained and managed, and are

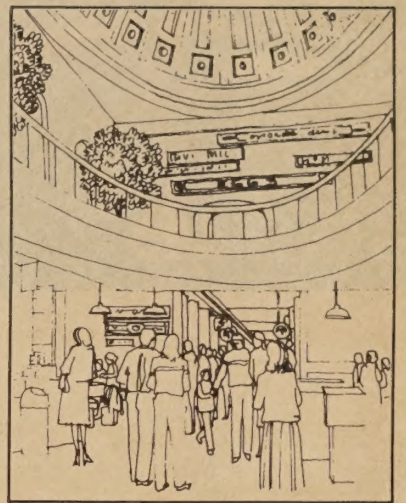
designed to be welcoming with generous amounts of seating, greenery, and natural light and are fully accessible to the handicapped.

## Microclimate

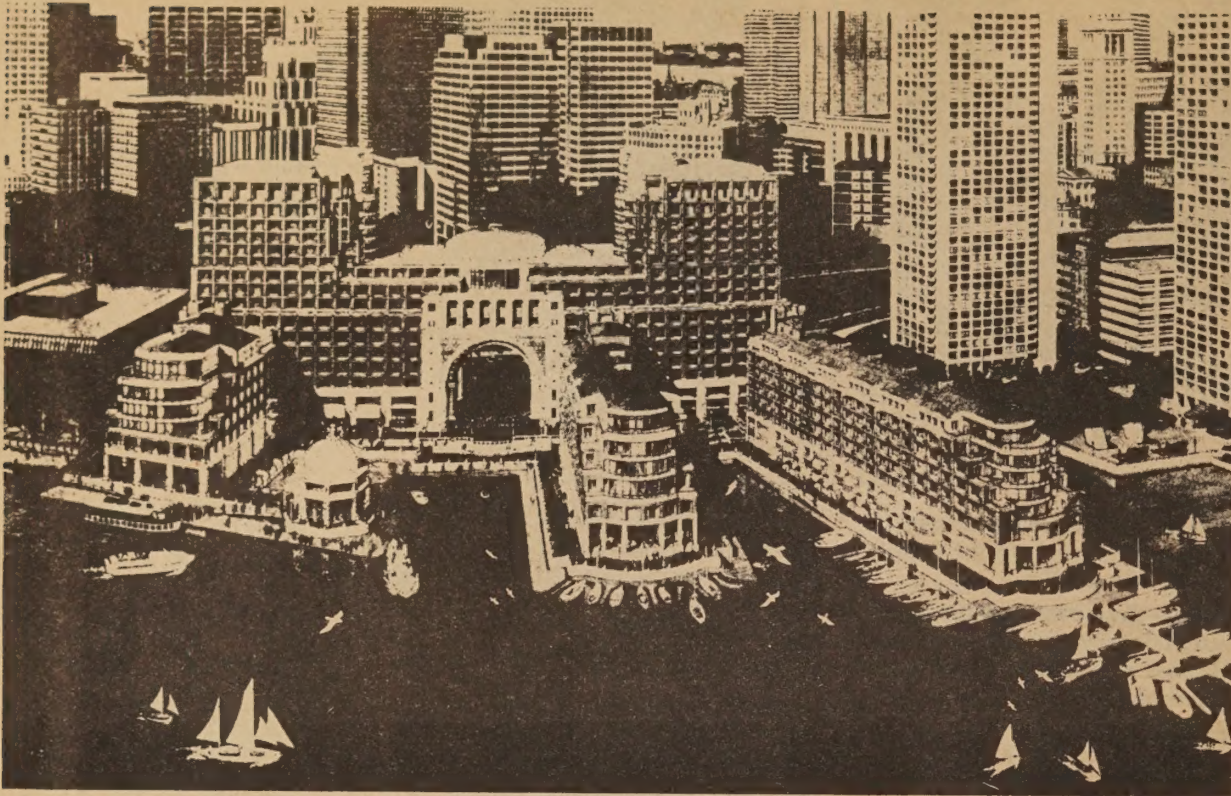
- Preserve existing mid-day (10 A.M. to 2 P.M.) sunlight on pedestrian ways, sitting areas, and historic facades. Position new building elements so as not to cast additional shadows on pedestrian ways, sitting areas, and other public spaces.
- Prevent new buildings from creating adverse wind and air flow conditions in pedestrian ways and sitting areas.
- Ameliorate the exposure of pedestrians to fumes from automobiles, unpleasant odors, unclean air from subway entrances, and other forms of exhaust. Improve the air quality in subway stations and corridors.
- Protect, increase, and improve outdoor pedestrian ways and sitting areas so that people can enjoy the qualities and changes of the seasons and time of day. Use lighting in creative ways to add interest and safety at nighttime.
- Provide protection from the cold, wind, and precipitation by adding covered and interior pedestrian ways and sitting areas which provide interior greenery, sunshine, and views of the city while not detracting from the primary exterior pedestrian realm.
- Encourage improvements to existing large-scale projects in order to reduce excessive wind conditions, such as the addition of arcades or winter gardens where appropriate, and the planting of large trees.

## Parking and Loading

- Encourage underground parking and servicing for buildings.
- Locate and schedule service and delivery activity to minimize disruption of pedestrians and peak hour traffic. Access by small trucks is encouraged.
- Ensure that parking, truck entrances, and on-street loading facilities provide for pedestrian safety, do not adversely affect the visual quality and activity of the building's street wall, and maintain low levels of street sound.







### Rowe's and Foster's Wharves

Developer: *The Beacon Companies*  
 Architect: *Skidmore, Owings and Merrill, Chicago*

Set on the harbor just south of the Aquarium and Harbor Towers, the Rowe's and Foster's Wharves project provides a mix of housing, office, retail, and hotel space housed in a complex whose architectural style is in harmony with the historic waterfront. Sixty-five percent of the site is dedicated to public space. Public amenities include a continuous pedestrian way along the water's edge, a ferry terminal and marina, and a public observation deck and restaurant eight floors above a grandly arched entry portico.

## Development Projects

Boston is experiencing a new wave of development projects which are responsive to the city's scale and character. A sampling of some of the best new project designs illustrate that development can be economic while contributing favorably to the urban environment.



### 20 and 21 Custom House Street

Developer: *Jaymont Properties*  
 Architect: *Bruner/Cott Associates, Inc., Cambridge*

Within the historic Custom House District, an office development project will restore several Federal-style brick buildings and infill a pair of new ten and twelve story structures. The facade design of the new buildings emphasizes masonry cladding and window patterns consistent with the color and scale of the area. The massing of 20 Custom House Street sets back the higher section from a four story base to continue along the street edge the existing cornice line of the block.

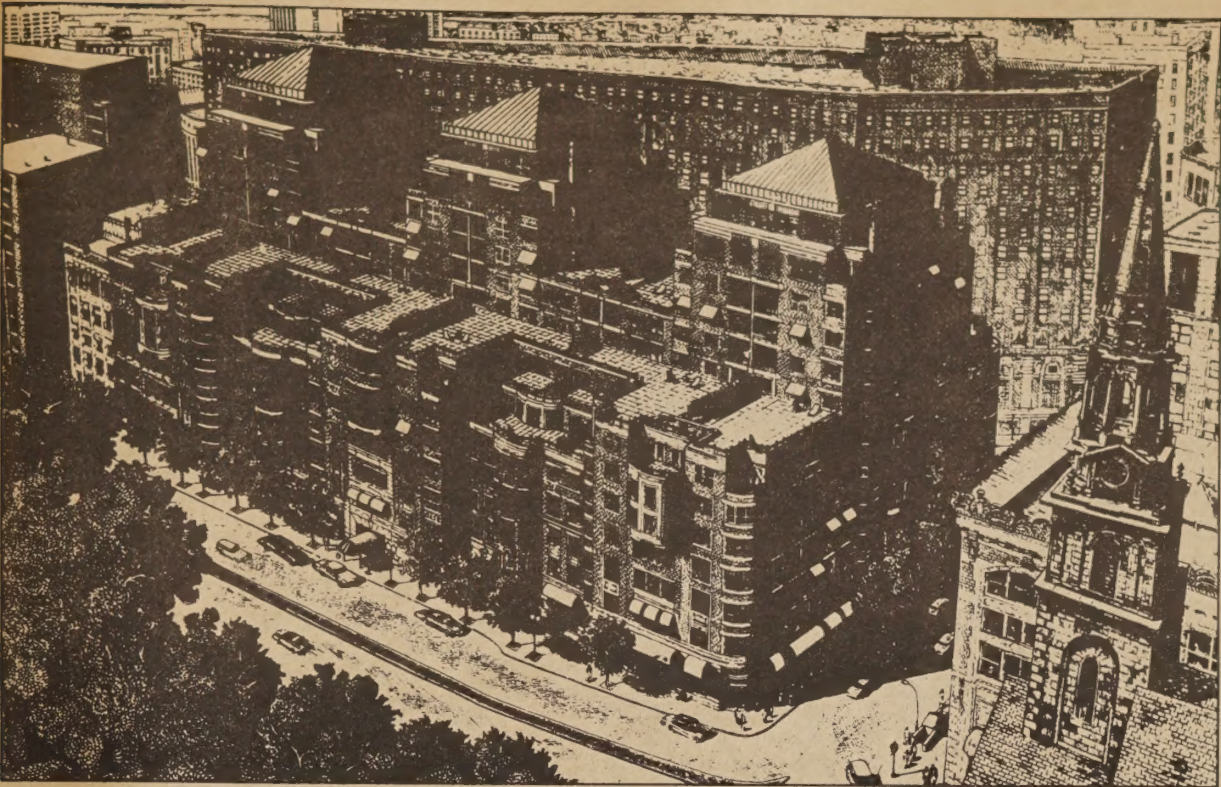


### One Faneuil Hall Square

Developer: *Graham Gund*  
 Architect: *Graham Gund Associates, Cambridge*

Within the sphere of Faneuil Hall Marketplace, is a seven-story retail and office building whose facade treatment and cladding complement the historic area. The sloping copper roof will enclose the building's mechanical system. Pedestrians will be able to move through the building between the existing plaza at its second floor level and the lower market area.





### Heritage-on-the-Garden

Developer: *The Druker Company*  
 Architect: *The Architects Collaborative (TAC), Cambridge*

The predominantly residential Heritage-on-the-Garden will add an elegant presence to the corner of the Public Garden. Its modulated brick and limestone architecture draws upon the rhythm, scale, and appeal of the Back Bay. Ground floor retail and restaurants front on brick

sidewalks and a public plaza at Park Square. One percent of the construction funds are set aside for publicly accessible works of art. An annual contribution will be made for the maintenance and improvement of the Boston Common and Public Garden.



### 745 Atlantic Avenue

Developer: *Trammell Crow Company*  
 Architect: *The Stubbins Associates, Cambridge*

The 745 Atlantic Avenue office building design draws from and complements the historic character of the Leather District. South Street's strong, uniform streetwall is maintained with a 90' cornice height. Upper stories are setback so they are not visible from South Street. A turret, grandly-scaled doorways, gracious granite steps, and flower-filled planters accentuate the entrance facing South Station. New paving and lighting will be introduced to the retail-lined sidewalks.



### 99 Summer Street

Developer: *Bedford Kingston Realty Trust*  
 Architect: *Goody, Clancy and Associates, Boston*

The 99 Summer Street office building turns empty sites within an irregularly shaped block into a unifying piece. Its facades of rose pink granite reflect the character of existing Victorian buildings. The project further knits the block together with a skylighted through-block arcade and with brick paved sidewalks. The 282' tower is stepped back from the five story base, its top sculpted and capped with a metal louver assembly reminiscent of the old John Hancock Tower.



# 11

## Public Spaces

A renewed attention to the creation and renovation of Boston's downtown parks and walkways signals the increased use and enjoyment of the downtown. Six new open space projects demonstrate the diversity and quality of Boston's public realm.

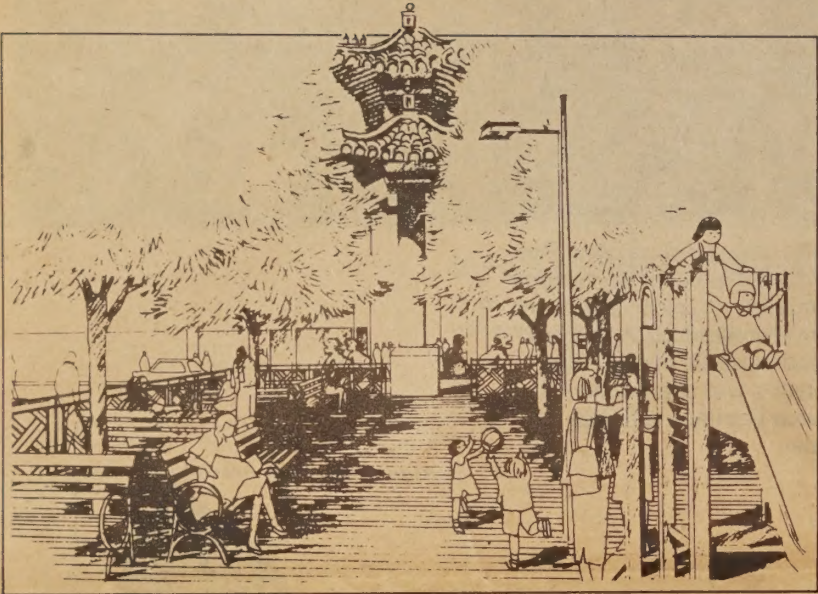


### Boylston Place

Running from Boylston Street to and through the new State Transportation Building, this former service alley is now a pedestrianway. A cafe bordered with planters and gas light fixtures provides animation to the passageway.

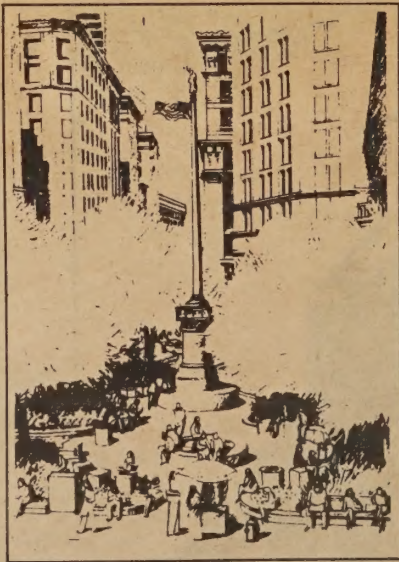
### Four Seasons Hotel

The sunny plaza at the Four Seasons Hotel provides space for movable seating and an outdoor cafe. The openness of the plaza is complimented by a grove of mature trees complete with benches and low walls for additional seating.



### Chinatown Gateway Park

This small urban park provides amenities for old and young alike. Enclosed with a bright red "Chinese Chippendale" wrought iron fence, the park is gracefully shaded by eleven mature honeylocust trees.



### Post Office Square

Ample seating and a careful blend of details combine to make the small park in Post Office Square one of the city's most popular outdoor spaces. A proposed park on the site of the adjacent parking garage will greatly expand this oasis of urban greenery.



### Long Wharf

The continuous boardwalk along Long Wharf will provide public access to Boston Harbor and its expansive views. Brick and granite which are indigenous to the waterfront and native seaside plant materials will be used exclusively in this project.



### Copley Square

Formal plantings of trees, swaths of luxuriant lawn, new lighting, numerous benches, and movable tables and chairs will combine to create a refurbished Copley Square. The renewed square will be a public "living room" for area residents, workers, and visitors.